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Christopher Glew

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THE MAGIC OF DISNEYLAND'S CAST MEMBERS

JAVIER CASTELLANOS

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Photo by Javier Castellanos
Design by Richia Backman

ORANGE FEATHERS »

SEE NO HOMELESS | HEAR NO HOMELESS | SPEAK NO HOMELESS

Disney's living in Fantasyland if it tries to ignore the hundreds of homeless evicted from the Santa Ana riverbed. Show us some real DISNEY MAGIC by helping them out!

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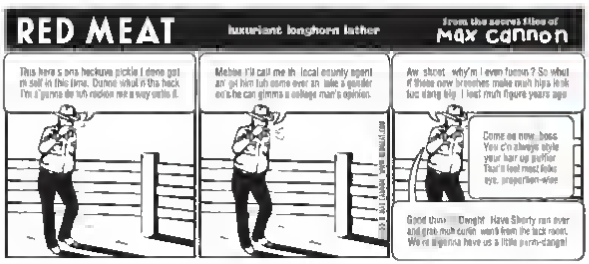
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Aw, shoot, why'm I even fixmin'? So what if these new breeches make me'n hips look fuc'dang big. I lost mah figure years ago!
Come on now, boss. You c'n always style your hair up purtier. That'll feel most better eye, proportion-wise.
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OC Cops' 'Ace' In the Hole

Snitch tied to two violent crimes escapes prosecution

Minutes before 10 on the morning of July 14, 2016, five heavily armed Anaheim Police Department (APD) officers wearing ballistic vests took positions outside a one-bedroom, one-bath, 740-square-foot, $200,000 condo in Whittier. Officers waited cautiously for the emergence of Bryan Jason Goldstein, a 32-year-old associate of Southern California white-supremacist gangsters

moxley CONFIDENTIAL

»R. SCOTT MOXLEY

To gain a judge's approval of arrest- and search-warrant requests, they declared a probable-cause belief that Goldstein committed a wild murder a day earlier near Disneyland.

The 6-foot-2, 230-pound drug dealer, sometime construction worker and burglar known to tote loaded handguns, brass knuckles and switch-blade knives walked out of the unit with a 23-year-old girlfriend. They strolled down a sidewalk oblivious to the surveillance. As he got to a Hyundai Elantra with Utah plates parked in a carport, Goldstein tossed inside a backpack containing heroin and methamphetamine, then took the driver's seat.

The vehicle headed toward the exit of the complex's parking lot. As the automated gate opened, officers raced up with lights and sirens on. The scene created palpable tension, leading to one cop accidentally running over an unrelated female pedestrian. Goldstein panicked, too. He threw the Hyundai in reverse, an escape attempt that ended 30 feet later with ramming police vehicles. He initially refused to comply with orders barked by gun-pointing cops, but then he surrendered.

Two hours later, officials at police headquarters experienced a change of heart about Goldstein, who earned the moniker "Ace" for his cleverness among inmates during a 2013 prison stint. Even though he'd been present inside Room 215 at the seedy Akua Motor Inn when the fatal shooting occurred, they decided he wasn't the killer. APD detectives gave the dead Daniel Richardson and their living suspect the same label: "victim."

Just 23 days earlier, following a triple attempted homicide about a 90-second drive from swanky South Coast Plaza in Costa Mesa, Goldstein also managed to quickly win police exoneration. As in the Anaheim case, he'd been at the crime scene in suspicious circumstances and fled in a dark-blue Pontiac. Two witnesses believe someone in a white BMW SUV driven by Josh Waring of *The Real Housewives of Orange County* fame fired a handgun between six and nine times.

But minutes after being shot in the crotch with a 9 mm bullet, Daniel Lopez placed the shooter in Goldstein's car. An arriving Costa Mesa Police Department (CMPD) officer twice asked him the color of the vehicle, and twice he responded it was "dark blue." He described the car in a way that made it impossible to be the SUV, guessing it was an Acura or Mazda.

Less than a minute later, a police dispatcher informed officers, "Okay, the subject we're looking for, the name is going to be Bryan Goldstein. White male wearing a black-and-white basketball-style tank top. Tattoos . . ."

Nonetheless, CMPD quickly dropped Goldstein as a target. After officers found him hiding, a detective began the interrogation in a shady manner. He made clear the interviewee's story should blame Waring. "You're not the one we're looking [to convict]," the officer stated. Ensuring the suspect understood he was getting a pass, that cop told Goldstein to "be straight up and honest" and "you can walk." Obviously, he wouldn't have been walking if he admitted he'd been the shooter.

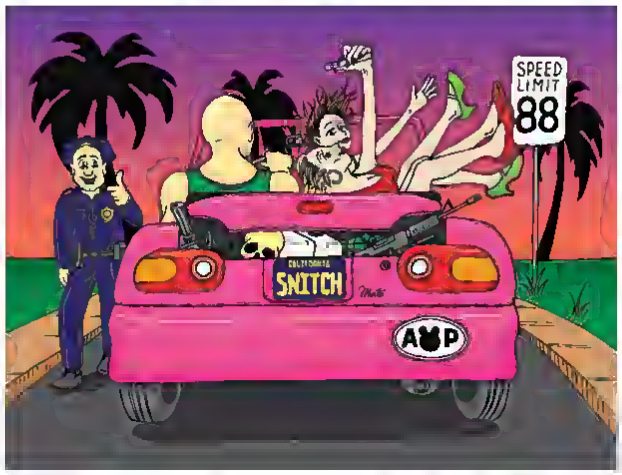
The cop said, "I want to get you separated from all that bullshit."

"Yeah?" replied Goldstein before telling a story that absolved himself and nailed Waring.

Is Goldstein—who has violated California's Three Strikes law six times, almost always without serious repercussions—truly innocent in back-to-back shootings, or is something more nefarious at play?

The answer might be found in once-secret records reviewed by the *Weekly*. Those documents indicate Goldstein has spent at least 14 years working as a confidential informant for police. He snitches on criminals targeted by the government and in return wins off-the-radar, light punishments for his own perennial offenses.

As we reported on Feb. 28, two recent cases underscore Goldstein's golden-boy status. Authorities wanted to give Joseph Govey a decade in federal prison for possessing 37 grams of methamphetamine in June 2017. Six months earlier, in a Beach Boulevard shopping plaza parking lot, cops found Goldstein with 18 more grams of meth than Govey, plus marijuana, heroin, Xanax, scales and 76 plastic baggies. District Attorney Tony Rackauckas ignored the snitch's 16 prior felony convictions, dropped the most serious charge and let him spend a couple of months in local lockup before returning to the streets. (U.S. District Court Judge Cormac J. Carney became wary of law enforcement's overzealous maneuverings against Govey, voiced his criticisms in public and last month dismissed the case.)



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Meanwhile, Rackauckas has placed Goldstein in witness protection and plans to get his testimony against Waring, who is scheduled for trial later this month. The defendant hired competent defense attorneys Joel M. Garson and David J. Scharf to exploit holes in the prosecution's case, including plans to call an inmate who says Goldstein confessed he was the Costa Mesa shooter and wanted to apologize for getting Waring in trouble.

However, based on CMPD's investigation, the DA's aides believe they have a strong case, one that certainly would be bolstered if Goldstein side-steps a reputation as a two-faced liar. They want to keep his snitch work away from the future jury. In court, they've labeled it "irrelevant."

The Anaheim murder case is proceeding as well against eight members of the Aryan Brotherhood, Orange County Skins and Public Enemy Number One Death Squad (PEN1). According to Deputy District Attorney Chris Alex, a combination of Goldstein, other witnesses, recorded jail communications and recovered cellphone text messages prove a white supremacists' plot resulted in Richardson's death. Alex argues that Richardson lured Goldstein—whom he calls "victim John Doe"—to the Akua Motor Inn to rob him. Then, PEN1's William Shoop accidentally shot and killed Richardson, whom the gangs allegedly extorted to pay $2,500 for shortchanging them on narcotic sales profits.

But Alex is stuck with Goldstein's ridiculous, self-serving tale. When he entered the hotel room carrying $1,300 to buy $800 worth of heroin, Richardson, Shoop and OC Skin Todd Schneider aimed handguns at him, pistol-whipped his face and ordered him to sit in a chair. They told him to empty his pockets, a demand he says he refused. Though he was surrounded by deranged, armed bandits, Goldstein leaped from the chair, threw one of the men backward on the bed, landed on top of him and, with two guns still pointed at him, began wrestling to keep the third weapon from shooting him in the head. He heard a loud boom and walked out of the hotel room with his cash. After he left, he decided to return to retrieve his backpack because it contained his favorite computer game. He kicked in the door, fearlessly entered the crime scene occupied by two of his suddenly unconcerned assailants, felt no curiosity about whether there might be a dead man on the floor, grabbed the backpack—which now somehow contained one of the handguns used against him—and drove away, remaining free until APD cops found him a day later at his Whittier condo.

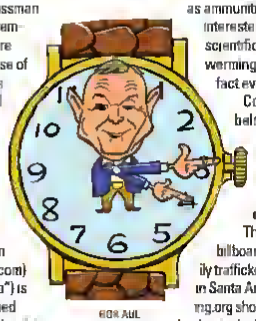
RSCOTTMOXLEY@OCWEEKLY.COM

#DenialDana

» MATT COKER

National reporters who visit Representative Dana Rohrabacher (R-Putin's Tossed Salad Bar) often make mention of surfboards hanging on his Washington, D.C., office wall. The "Surfin' Congressman" also posts photos on social media and his official website of himself in a wetsuit, riding the waves.

But as the 30-year congressman approaches yet another November election, fellow surfers are actively opposing him because of his stands on climate change (he denies it) and offshore oil drilling (he loves it).



BOB AUL

"Dana Rohrabacher is the Biggest Kook in Congress and Here's Why He Needs to Be Replaced" is the title of an opinion piece by William E. Rinehart Jr. that was posted Feb. 28 on The Inertia (www.theinertia.com). Rinehart (a.k.a. "Albino Rhino") is a waterman and self-described "positive and entrepreneurial activist who helps campaigns, early-stage startups and nonprofits win public support." The Inertia is a surf, mountain and outdoor culture website that was founded in 2010, claims to reach 1.5 million readers monthly and boasts more than 2,000 contributors, including surfing icons Kelly Slater, Rob Machado and Laird Hamilton.

"Dana Rohrabacher is uniquely unqualified to represent any congressional district, let alone a coastal one that includes Huntington Beach," argues Rinehart, who cites the House member's goose-egg rating from the League of Conservation Voters. "To be clear, this isn't a Democrat or Republican thing," Rinehart insists, "this is a 'we don't want the state of California to be underwater in 10 years' thing."

Rohrabacher is also a target of the surfer political-action committee (PAC) Blue Uprising, which uses this quote by the congressman as ammunition: "Constituents may be interested to learn of the growing scientific consensus that global warming is not man made, if it is in fact even occurring."

Counters Blue Uprising, "We believe his constituents will be interested to learn that their congressional member denies the scientific evidence of climate change."

The PAC is raising $7,500 for a billboard it wants to put up in a heavily trafficked area of Harbor Boulevard in Santa Ana. A mockup at BlueUprising.org shows a drawing of Rohrabacher in the lower-right corner with these words (and boldface) over him: **"Hey OC, don't drown** in climate denial **with Rohrabacher."** In the lower left side of the billboard, it reads **"#DenialDana** Paid for by BlueUprising.org."

Crowdfunding website CrowdPac.com showed that as of Monday morning, nearly $2,000 had been raised for the first of four billboards Blue Uprising wants dotting Orange County.

Got Dana Watch fodder? Email mcoker@ocweekly.com.

HeyYou!

» ANONYMOUS

Driving Takes Its Toll

So I'm driving home, taking the 405 south to the 73, but I get off at MacArthur. That's two exits before the toll begins. But I spaced out big-time and instead exited at Newport Coast. This mistake cost $3.43. I paid it two days later, well within the five-day period. Ten days later, I get an "Evasion of Toll" letter that says the cost will go to $57.50, $103.43, then "vehicle registration lien." Who gave these assholes this power? So I call, give my payment confirmation, she looks it up. Says, Mmmhmm. Then launches into a pitch to get me to sign up with my credit card, and I would only be charged when using the toll road. Fuck you!

BOB AUL

It was a total scam just to pitch me. The only other time I've used the toll road was when a plane crashed on the 405 and there was NO CHOICE. Still had to pay. Lesson learned: Don't space out. And STOP THEM AT EVERY TURN.

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708 or email us at letters@ocweekly.com.

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A proposed class action settlement has been reached in a Class Action lawsuit called South v. RMG Sunset, Inc. Case No. BC652905, claiming that certain restaurants in California added an undisclosed state living wage surcharge onto restaurant bills.

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WHAT ARE THE BENEFITS?

Class Members that have receipts will be eligible for a full refund of the surcharge paid. Class Members without receipts will be eligible to receive a voucher for 10% off a future purchase or a $3 check.

WHAT ARE MY OPTIONS?

If you are a class member, you must submit a claim online or by mail postmarked by May 21, 2018, to receive either the full refund, $3 check, or 10% voucher. If you do not want to participate, you may exclude yourself from the class by April 30, 2018. If you exclude yourself, you will not receive any benefits, but you will keep your right to sue the Restaurants on your own for claims relating to the surcharge. You may also stay in the class and object to any part of the Settlement by April 30, 2018. If you do nothing, you will not receive benefits but you will still be bound by the Court's decision regarding these claims.

A final approval hearing will take place on June 18, 2018, at 11:00 a.m. in Dept. 308 of The Los Angeles Superior Court located at 600 Commonwealth Avenue, Los Angeles, CA 90005, to determine the fairness, adequacy, and reasonableness of the settlement, whether to approve the settlement and attorneys' fees and costs and class representative awards. The motion for attorneys' fees and costs will be posted on the website after they are filed. You may attend the hearing, but you don't have to.

This is only a summary. For more information or to file a claim, go to any of the Restaurants, or visit www.SouthSurchargeSettlement.com.

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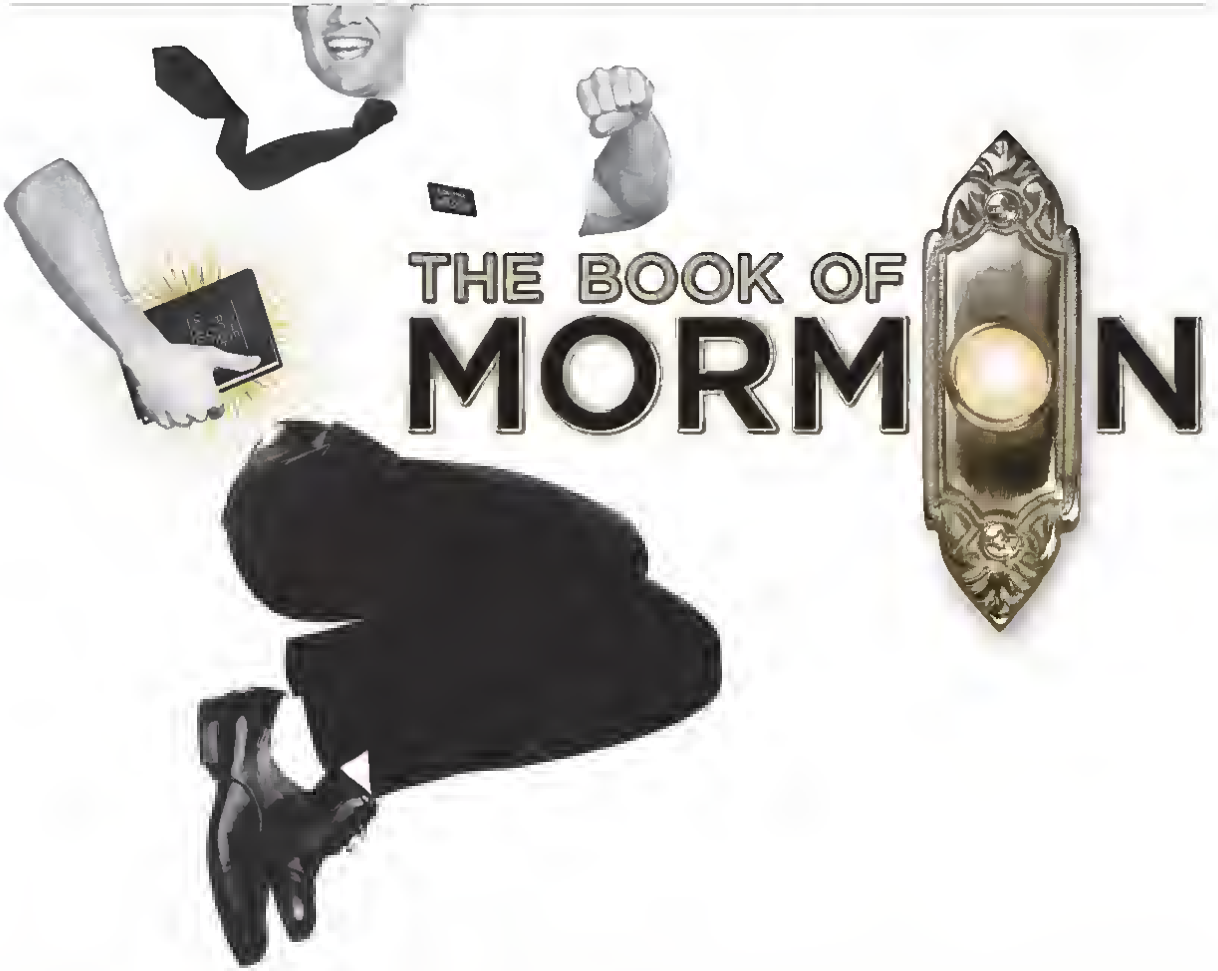
PERFORMANCES BEGIN MARCH 20



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Caste Members

Disneyland Resort workers are the true magic-makers, but a survey shows many toil in poverty

By Gabriel San Román • Photos by Javier Castellanos

People waiting to zoom around Autopia's enclosed track in gasoline-powered mini Hondas were fidgeting as the line crawled to a stop one evening at Disneyland. A lone Latino custodian whisked through the queue, sweeping up any scraps of trash into a dustpan. Before the next row of loudly chugging two-seaters departed, he vanished, leaving behind an immaculately kept Tomorrowland attraction while being a bother to no one.

Parkgoers may have paid the "cast member" (as Disney calls its employees) little mind that evening, but a newly formed nine-member Coalition of Resort Labor Unions, representing 17,000 out of nearly 30,000 Disneyland Resort workers, wanted to know all about his well-being, as well as that of thousands just like him, inside and outside of the House of the Mouse. "You are not alone," a coalition flier declared in September. "Every day, Disney cast members stress over bills. The choices Disney makes—in determining pay, insurance and other benefits—affects you and thousands more cast members. But how many people know the truth?"

The Disneyland Resort Worker survey promised complete anonymity online, and 5,000 workers participated. Occidental College and the Economic Roundtable gathered the data. The co-authors of "Working for the Mouse: A Survey of Disneyland Employees" presented their findings to 1,000 cast members gathered for a Feb. 28 town hall at the Anaheim Sheraton.

Among the troublesome reveals, the study found that more than 85 percent of Disneyland Resort workers make less than $15 per hour, a wage that makes for a host of economic hardships in an increasingly expensive county. The report also found 11 percent of workers who participated reported being "homeless—or not having a place of their own to sleep—in the past two years." Another 36 percent on the resort's health-insurance plan forgo necessities to pay monthly premiums.

All of this is happening while the "Happiest Place On Earth" increases its profitability. Park attendance is up, as are ticket sales. According to the report, Disneyland raked in $3 billion in 2016 alone. Meanwhile, wages for Disney workers are declining when adjusted for inflation.

With all of the survey's findings, the coalition is thinking beyond the next round of negotiations. They're taking Disney's poverty pay to Anaheim voters this November with a $15-per-hour living-wage ordinance—something that would cost Disney 5.7 percent of its projected park revenue for this year. Applying to all resort-area businesses that Anaheim has subsidized with taxpayer funds, the measure seeks to lift wages to $18 per hour by 2022.

But beyond the statistics is the human face of the Disneyland Resort: the musician who sings Disney classics on Main Street, the baker who dips apples in caramel under the gaze of hungry eyes, landscapers who toil after dark and custodians who sweep away any trace of debris. They're proud to do this work to make our visits magical.

Christopher Buck

Custodial Worker, Disney California Adventure Park, SEIU-USWW

Sporting a heavy, Disneyland-embroidered jacket and matching blue beanie

» CONTINUED ON PAGE 10

BUCK KEEPS CALIFORNIA ADVENTURE CLEAN

Caste Members

» FROM PAGE 9

to protect against the morning cold, Buck clocks out of work at 7:40 a.m. By that time, the mouse-eared masses are beginning to file in from Harbor Boulevard for an early start at the theme parks. For those who'll pass through the gates of California Adventure, an immaculate day of amusement awaits, thanks to the night-shift work of Buck and his fellow custodians.

"We're the ones that make the magic," Buck says. "We hose down the park, clean restrooms, kitchens and attractions." The hardest part of any given graveyard shift is when he has to pull a heavy 150-foot hose down the parade route with 300 pounds per square inch of water pressure. And then there's "Code V," which entails cleaning up vomit from a guest who probably should've thought twice before going on Guardians of the Galaxy. But all the theme park's grime is gone by morning. "Everything's spotless," he says. "Not a spick or speck."

But the cost of cleanliness is apparent in Buck's weary face, which looks aged beyond his 35 years. This June, he'll mark a decade of custodial work at California Adventure, which has left his health—both medical and financial—in a beleaguered state. Five years ago, a doctor diagnosed Buck with Type 1 diabetes. The night shift made him vulnerable to the early onset, according to his doctor. "The other half of it was I was drinking a lot of Monsters to stay awake," he says. One morning after work, diabetes and fatigue got the best of Buck, and he totaled his car in Anaheim after falling asleep at the wheel. His blood-sugar levels topped 500—a dangerous mark.

That day, he was headed 114 miles east toward Barstow, where his wife and 9-year-old daughter live in a home they rent for $900 per month. The family of three previously had an apartment in Stanton but were evicted six years ago. With Buck making a little more than $12 per hour, Orange County is unaffordable. He stays with his father in nearby Garden Grove during the workweek to avoid an impossible commute. The arrangement means four-hour bus trips once a month for Buck to see his family.

"When I was on vacation last year, I took my daughter to the bus stop for school," he says, his tired eyes welling with tears. "When I came back after vacation, she told me over the phone, 'Daddy, I miss you taking me to the bus stop.'"

Even with all the hardships, it could be worse. Buck recounts the loss of Wenny Mesfin, a beloved 61-year-old California Adventure custodial colleague and friend, about two years ago. "She was living in her car because she couldn't afford an apartment," he says. Police found her body while parked in an Orange shopping plaza after going missing on Thanksgiving Day. "She was a hard worker and a sweetheart. We miss her."

Buck believes the Mouse has lost its way, a contention he backs with family history. "My great-great-grandfather was the first security guard at Disneyland," he says with pride. "Walt Disney wrote him a letter for the whole family, saying they were all invited for the grand opening." Buck's uncle and aunt also had successful careers working for the resort. "Pretty much, my whole life I've been coming to Disneyland for free," Buck says. "It was great back then!" He figured he'd follow in the family tradition and work his way up.

But things haven't turned out as planned. "I wish Disney would acknowledge us employees more," Buck says. "We take pride in our own work."

Better health benefits and pay, plus lower food costs at worker cafes would go a long way to making the "magic-makers" happier.

He lauds Walt Disney as a man who once said he'd use a good idea from a janitor if he had one. "If Walt Disney was still around," Buck says, "none of this would be happening."

Karen Dist

Food Prep, Cafe Orleans Disneyland, Workers United Local 50

If Disneyland is the "Happiest Place On Earth," Dist is just thankful to have a roof over her head. The rundown west Anaheim motel she calls home isn't ideal, but it's stable for now. After finishing a full day of food prep at Disneyland's Cafe Orleans, the 60-year-old grandmother pulls up a plastic lawn chair outside the room she shares with her daughter and two grandchildren. Dressed in black pinstriped workpants and a white double-breasted chef's coat, Dist wraps a blanket over her shoulders like a shawl.

"A lot of times, we lived in motels, and we'd have to do check-outs every 30 days," Dist says. She called out of work each time to gather her belongings in search of a new Anaheim motel to stay at for another month. When that didn't happen, the family slept in cars or, sometimes, out in the cold. It wasn't always like this for Dist. She lived with her mother in Lakewood when she started at Disneyland in 2006, but five years later, her mother died and more hardships came.

At $13 per hour, Dist's pay barely crawls above the number of years she's worked at Disneyland. At the New Orleans Square restaurant, she preps the famed Cajun-creole cuisine, including the beloved Monte Cristo sandwich. It's clear Dist enjoys making croutons most, as she describes cutting loaves of bread, bathing them in the right amount of oil, then seasoning them to salt-and-pepper perfection. But the menu recently changed, and she's had to take on job responsibilities once reserved for dinner cooks. "It's a lot of stress because there's a lot more work to be done," Dist says. "I'd rather prep enough for two or three days."

Dist's pay is enough to help cover the $260 weekly cost of the single room, but just barely. She's left with only $60 to $80 at the end of the month. With diabetes, high cholesterol and high blood pressure, Dist has seven medications to manage against the costs of rent and food. The math doesn't always work out, not even with the cash she'll get for recycling the bag of collected cans that's tied up by the door.

Workers United Local 50 hosts a food pantry once a month for employees who struggle with hunger despite working at the theme park's restaurants. "I use it every so often," Dist says. "When we have money, we stock up on all kinds of frozen foods. Disney doesn't have anything like that. They throw away so much food. It's ridiculous."

And if a manager sees Dist so much as using a tasting spoon to sample an item during food prep, she faces being fired.

Dist's daughter, wearing a hoodie with Stitch from Disney's *Lilo & Stitch*, pulls up to the motel in a car. The Dist family prefers the affordability of Knott's Berry Farm these days, she says. They got shut out of Disneyland during Christmastime, once a perk enjoyed by workers that got restricted to California Adventure this December. "I just let my tickets expire," Dist says. "Who knows if they're going to take it away completely?" She spent New Year's Eve at Knott's instead.

A recent fall left lacerations on her feet, and Dist only recently returned to work after being without pay for five weeks. Standing all day on concrete floors instead of mats only serves to exacerbate the pain. "I live from one day to the next," she says. "I hurt so bad."

DIST IS MOTEL HOMELESS

MEKKER: THE MAGIC MAKER

June Mekker

Disney Dining Lead, Disneyland Hotel, UNITE HERE Local 11

A brick design of mouse ears stands out from the front lawn of Mekker's Anaheim home. Inside, the living room is like a little World of Disney store, with an *Incredibles* DVD stacked atop other blue-cased Disney films, framed drawings of Mickey Mouse and a Yoda figurine watching over all. Ironically, it's a world apart from the windowless basement office of the Disneyland Hotel, where Mekker works as a Disney dining lead, fielding reservations for the resort's famed eateries among other inquiries. "That's the only place I don't see all this," Mekker says, with a laugh.

The memorabilia belongs to Josh, a 26-year-old with autism who lives at the house with his mother, Mekker and her mother. He hands a printout of a video he's working on about their recent vacation to Walt Disney World in Orlando. Mekker helped to make a little Disney magic with Josh when he was 12 years old and she worked at the Anaheim theme park. "I worked at the Snow White show, and I used to save him a seat in the front row," she says. "I can't come home and say, 'The magic world that you see doesn't treat your magical friend very well.'"

The 59-year-old knows that all too well

as she takes Norco pills three times per day to treat the lingering pain from a back injury she sustained at the park. "I headed for my lunch break, walking down Matterhorn Way one day in 2005," she says. "Out of the clear blue, a lady just broadsides me with an electric convenience vehicle." Mekker reported to Cast Health, who sent her home with ibuprofen, but the injury didn't go away; her foot started going numb.

An orthopedic surgeon recommended surgery for two bulging disks in her lower back. Mekker didn't get to the operating table until four years later, when, she says, Disney finally approved the surgery under worker's compensation. But she returned to the hospital within a week for another surgery; one of the disks risked lacerating her intestines, which would lead to death from internal bleeding. Mekker took a year to recuperate and had to relearn how to walk.

The company let her know she would be reassigned or risk being fired. That's when Mekker started work as a Disney dining lead. "You don't know if a guest is going to be happy to talk to you or screaming at you," she says.

Disney wants an 85 percent "call capture" rate, but the demand has become more burdensome with fewer workers. "Most of my department is down there because of their medical needs or because of their ageism," Mekker adds. Workers are only afforded a few seconds between calls and have to ask permission to use the restroom.

Mekker started at Disneyland because she held annual passports with her late husband, a longshoreman whose union benefits continue to help take care of her after his death. Even still, she rented rooms and lived at a Motel 6 in between evictions until befriending Beth, Josh's mother, who anchors the mortgage on their Anaheim home. Now, she makes $15 per hour. "You can't live on it," Mekker says. If not for Beth, she and her roother would be living in Cherry Valley, more than 70 miles away from the Disneyland Resort.

Retirement benefits aren't much, either. "I'm going to get $50 a month," Mekker says in a whisper. "The company forgets that it's the people at the bottom that make the magic for the guests to come back."

Veronica Chavez

Housekeeper, Disney's Grand Californian Hotel, UNITE HERE Local 11

"I never imagined I'd be working at Disneyland," Chavez says in Spanish. The 35-year-old housekeeper at the Grand Californian Hotel immigrated to the United States as a teenager from Jalisco, Mexico. The theme park seemed like a distant, far-off place, but when she arrived in OC and married a U.S. citizen, it was one of the first places she asked to go. "For me, it was magical."

Chavez saw a job listing for the hotel in 2010 and started at $11 per hour. Now, when she opens the door to her Anaheim apartment after work, monthly bills are laid out neatly on the kitchen countertop. "I live paycheck to paycheck," Chavez says. "Sometimes, I wake up suffering from panic attacks, worrying how I'm going to make rent." A single mother of three, she pays $1,800 per month for her two-bedroom apartment just outside the resort and across the street from the city's largest barrio.

The hardships for housekeepers aren't solely economical. "When I'm working as a housekeeper, I have to clean 13 rooms in eight hours," Chavez says. The high-end hotel recently remodeled rooms to offer more luxurious accommodations, which require deeper cleaning. She claims that with the remodeling, workplace injuries have multiplied. "It's very common for us to take Advil or Tylenol every day," Chavez says.

Thankfully, the tourists are amiable enough—even the occasional celebrity, such as Johnny Depp. "I made the bed with him there in the room," Chavez says of Captain Jack Sparrow himself. "He was very nice and didn't act like a star."

At one point, after suffering health problems, Chavez was temporarily reassigned to greet guests at Disneyland. "I was out for about four months with carpel tunnel," she says.

Chavez is able to earn a bit more when getting shifts as a trainer and supervisor. Last month, she took a leave of absence to do a little training of her own as an organizer with UNITE HERE Local 11. The union is currently locked in a battle with

» CONTINUED ON PAGE 12

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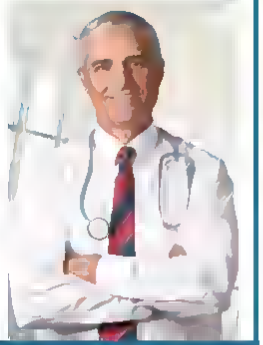

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Caste Members

»FROM PAGE 11

the resort company over a new contract. "I need to do my part to see what can change," she says, as she sports a union button on her beige sweater. "Hopefully, we'll negotiate a fair contract with a dignified wage."

Until then, she continues to work overtime at the hotel on weekends when her children are with their father and used to pick up side jobs doing office cleaning when possible.

Even with all the hustle, Chavez still comes up short. She has been on food stamps despite having a full-time job.

This past Christmas, Chavez couldn't afford to buy presents for her children. Friends chipped in to throw a party for her son's December birthday and brought Christmas gifts, too. "I didn't have money for even a cake, and that was depressing," she says. "In housekeeping, the majority of workers are Latinas. We need to be respected. This work is very hard, and few can endure it."

She found a room to rent in Huntington Beach and was lured to work the front desk of the Grand Californian Hotel in 2012. Parrish quit for six months to complete cosmetology classes at Golden West College; the hotel's graveyard shifts and only sleeping four hours per day affected her studies. But once Parrish obtained her state license, she wasted no time in returning to Disneyland.

Parrish does more hairstyling than makeup on a typical day. She preps Disney princesses, parade performers and other entertainers. "I thoroughly enjoy making the magic," she says. "It's creating experiences and making those memories that will last a lifetime."

But it's also hard for her to see the sacrifices she's made pay off. When Parrish moved to the cosmetology department from attractions two years ago, her starting salary was just above $11 per hour. "I have never been able to fully live on my own," the 29-year-old says. "I have to choose whether I'm going to eat or put gas in my car." Priced out of room rents, she now sleeps in the living room of her grandfather's one-bedroom apartment in Rancho Cucamonga, the same family man who took her to Disneyland as a child.

PARRISH PREPS DISNEY PRINCESSES

Deserea Parrish

Hair & Makeup Artist, Disneyland Resort, Local 706 IATSE Makeup Artists & Hair Stylists Guild

The Main Street Electrical Parade returned to Disneyland last year in all its shimmering grandeur. Parrish watched from the route one night with her family. Being a hair-and-makeup artist at the theme park, parade performers gave her a knowing wave. "I looked back at my mom, and she was crying," Parrish says.

"You're doing what you've always dreamed about doing," her mom told her.

Originally from Lubbock, Texas, Parrish left the hometown of rock & roll legend Buddy Holly to be closer to Walt Disney's kingdom. As a child, she visited her grandparents in West Covina during summer vacations that always included trips to Disneyland. The first time, Parrish ran excitedly into the arms of Mickey Mouse, one of many pleasant memories of an enchantment that's remained. "I've always wanted to work for Disney," Parrish says.

The commute isn't ideal and neither are the economic choices she has to make. "I try to make sure I, at least, have one meal a day," Parrish says. Her department has potlucks every so often, which helps to tame her hunger pains. "If I'm really, really hungry, I'll go to a family member's house. I know some people aren't lucky enough to do that."

To her little cousins, Parrish has the coolest job in the world, working with the likes of Elsa, Ariel and Cinderella, her own favorite Disney princess as a girl. But she becomes most emotional when talking about the hardships she endures for her dreams. "It can wear a person's self-worth down," Parrish admits. She desperately hopes to live her dream while making a living at Disneyland someday.

"Will I be able to?" Parrish asks herself. "Only time will tell."

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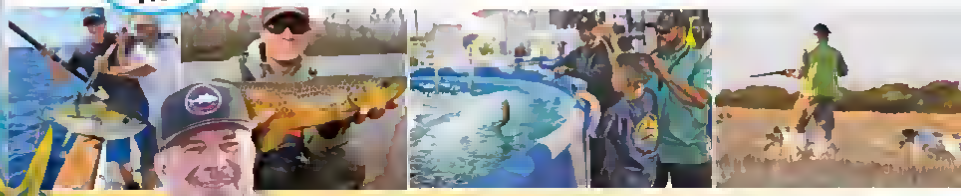

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[CONCERT]

Rebel Prince

Rufus Wainwright

Just about two decades after he emerged as a songwriting prodigy with his self-titled solo album, Rufus Wainwright continues to evolve as an artist and harness his vast creative potential. In terms of mainstream popularity, his first album remains his best-known effort, but Wainwright has expanded his songwriting horizons by writing operas. In 2009, he wrote *Prima Donna*, which premiered in July of that year. This year, the Canadian Opera Co. commissioned a new opera, which will be about Roman Emperor Hadrian; it's slated to debut in Toronto later this year. Longtime fans, have no fear, this show will undoubtably be a career-spanning set that pulls from Wainwright's popular early work while also featuring plenty of non-operatic work that resonates even at this stage of his career.

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Rufus Wainwright at City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2700, www.citynationalgroveofanaheim.com. 8 p.m. $35-$45. —WYOMING REYNOLDS

sat/03/10

[THEATER]

RETHINKING TENNESSEE

Pretendessee Williams

As one of the most well-known, widely praised playwrights in modern history, Tennessee Williams has a large collection of plays that are now iconic to our mainstream pop culture. *A Streetcar Named Desire*, *The Glass Menagerie*, *Cat On a Hot Tin Roof*, et al. Running on their love for Williams' work and as an exercise in improv, Spectacles Improv Engine presents an inventive rehash of classic Williams plays, which will vary every evening based on audience suggestions. Every performer will get to take on a different Williams archetype—the fading Southern Belle, the closeted gay man, the portly Southern family patriarch, etc.—and act out a different storyline. Theater fans: See it numerous times, if you like, but definitely go see it.

Pretendessee Williams at STAGESthеatre, 400 E. Commonwealth Ave., Fullerton, (714) 525-4484, stagesoc.org. 5 p.m. Through March 31. $20-$22. —AIMEE MURILLO

[ART]

Found Photos

'heARTbeat: California Counterculture 1966-69'

In 1991, Long Beach photographer Jim Coke rediscovered some unprinted vintage negatives, color transparencies and Kodachrome photos he shot during the heyday of the '60s counterculture. He captured such luminaries as Allen Ginsberg, the Doors, Ravi Shankar, tattoo legend Bob Roberts and other figures roving out and about various major festivals and social movements, political protests and happenings throughout Los Angeles and the Bay Area. View these never-before-seen shots, along with those of his collaborators Victor Raphael and Takashi Suzuki, who bring their photos of the likes of Jim Morrison, Muhammad Ali, Marlon Brando and many others.

"heARTbeat: California Counterculture 1966-69" opening reception at MADE by Millworks, 240 Pine Ave., Long Beach, (562) 584-6233, madebymillworks.com. 7 p.m. Through April 2. Free. —AIMEE MURILLO

AMINA CRUZ

fri/03/09

[CONCERT]

VIOLENCE GIRL STRIKES AGAIN

Alice Bag

Best known as Alice Bag, Alice Armendariz got her name and fame as the uncompromising singer of the Bags, one of the best of LA's late-'70s Dangerhouse-era bands. But Bag has recently roared back into action with a new crew of musicians and some of her sharpest—or bluntest, depending on which style is best—work yet. While lead single "77" on her second solo album, the almost-out *Blueprint* sounds like a '77 song, especially with the revved-up guitar solo, its really about the gender-based wage gap. As with her last album, *Blueprint* backs Bag with (even more than ever) punks of various generations, and the result is a zigzag from punk to power-pop to the dance-y "Shame Game" and the urgent "White Justice." It's potent, political and—of course—never predictable.

Alice Bag with Bad Cop/Bad Cop and Rats in the Louvre at Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com. 8 p.m. $10. 21+. —CHRIS ZIEGLER

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[FOOD & DRINK]

Wild Brew

Brewing Wild Beers With Local Plants

Though we drink beer on a regular basis, the thought of crafting and brewing it ourselves seems overly complicated and, honestly, pretty intimidating, even for seasoned DIY-ers. Enter Pascal Baudar, who hosts Brewing Wild Beers With Local Plants, a small-group class held at the Fullerton Arboretum this week. He'll show us how easy it can be to craft beer at home, utilizing locally grown plants with such fun names as mugwort and horehound, which were used throughout history to make beer. Part garden walk and part lecture, this class also includes brew tasting and snacks.

Brewing Wild Beers With Local Plants at Fullerton Arboretum, 1900 Associated Rd., Fullerton, (657) 278-3407, www.fullertonarboretum.com. 1 p.m. $45-$50. —ERIN DEWITT

[MUSEUM EXHIBITS]

Revisiting JFK

'American Visionary: John F. Kennedy's Life and Times'

The Bowers Museum's latest exhibit explores the life of an American figure who ushered the country through dramatic changes during his time as president. Known to be the most exhaustively researched and comprehensive collection compiled, 70 photographs chronicle his early years as a scion of the Kennedy dynasty, a young war hero running for Congress, his personal life and building a family with Jacqueline Bouvier, and his final motorcade ride through Dallas. Many of the images have rarely been seen, but all are essential in providing a thorough narrative of a man so memorable in our public imagination.

"American Visionary: John F. Kennedy's Life and Times" at Bowers Museum, 2002 N. Main St., Santa Ana, (714) 567-3600, www.bowers.org. 10 a.m. Through June 3. $12-$15. —AIMEE MURILLO

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mon/03/12

[ART]

Feeling Flighty

'It Passes Like a Thought'

They might not resonate so deeply in your day-to-day thoughts, but for numerous watchers, musicologists and researchers out there, birds are a deep inspiration. Seven artists explore the ways birds fascinate us via various media, from mimicking birdsong through feedback loops to replicating bird wings mechanically to study their flight movements to observing the ways humans preserve and catalog birds. Prepare to abandon your perception of these winged animals and how our own technological footprints impact and risk their existence.

"It Passes Like a Thought" at Beall Center for Art + Technology, 712 Arts Plaza, Irvine, (949) 824-6206, bealLcenter.uci.edu. Noon. Through May 26. Free. —AIMEE MURILLO

tue/03/13

[CONCERT]

Rapping Reality

Vince Staples

One of our homegrown heroes, Vince Staples brings a rare, much-needed boost of authenticity and social commentary in his lyrics. Without applying the same hedonistic bent of some of his contemporaries, the Long Beach artist is raising the bar of what modern rap can be and how music can lead a movement for change, preaching to youths to avoid the pitfalls that gang violence can lead to and keeping a keen eye on police corruption. Backed by solid production that has been a catalyst for audiences to access his message, Staples will surely secure his reputation as the future of SoCal hip-hop at the Observatory.

Vince Staples at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. 8 p.m. $29.50 —AIMEE MURILLO

wed/03/14

[CONCERT]

Music in Motion

Media Jeweler, Tristan Puig and Pauline Lay

Tonight's lineup at local record store/intimate music venue Beatnik Bandito is one for the books, featuring a bevy of local and Los Angeles-based talent playing one more Southern California show together before they depart for separate global tours. First up is Media Jeweler, a homegrown combo that delights in spreading as much musical chaos as possible for an innovative marriage of rhythm, melody and discordant instrumentals. Before they head off to Japan, they share the stage with Heartworms, composed of Matt and Nina from Hillary Chilton, who are moving out of the country in the near future; Trevor Magaña of Hollow Ran, DIY music-venue founder Pauline Lay; Kika Ruiz; and Tristan Puig, who embark on their own West Coast tour this month.

Media Jeweler, Tristan Puig, Pauline Lay and more at Beatnik Bandito, 417 N. Broadway, Santa Ana, (714) 835-3313, www.facebook.com/beatnikbandito. 7:30 p.m. $7. —AIMEE MURILLO

[CONCERT]

THE BLUES NEVER DIES

Buddy Guy

While he has accolades up the wazoo, people don't go to a Buddy Guy performance because he's a seven-time Grammy Award winner, a National Medal of Arts honoree, and a Rock and Roll Hall of Fame inductee. They go to watch him because he's a great musician, and the legendary Chicago bluesman is stopping at Chapman University's Musco Center for the Arts. As Guy is one of the greatest blues musicians in the world, anyone with an ear for the genre is encouraged to experience the octogenarian's mesmerizing chops. Brandy Zdan opens.

Buddy Guy with Brandy Zdan at the Musco Center for the Arts, Chapman University, 1 University Dr., Orange, (844) 626-8726, muscocenter.org. 7:30 p.m. $50–$95. —SCOTT FEINBLATT

thu/03/15

[FILM]

Bad Is Better

The Bad and the Beautiful

Need some reasons to see *The Bad and the Beautiful*, the 1952 melodrama-cum-viciously campy satire directed by Vincente Minnelli and produced by John Houseman at the Laguna Museum of Art? First, Kirk Douglas. Second, his top-flight co-stars, including Lana Turner, whom Douglas' manipulative, charming movie director lead uses—and is used by. Third, this enduring line: "Some of the best movies are made by people working together who hate each other's guts." Fourth, a score probably better than the film, a hyper-self-conscious Tinseltown parody trying to be a self-critique. Finally, hearing this minor Hollywood culture classic introduced by the museum's curator along with other cinephiles.

The Bad and the Beautiful at Laguna Art Museum, 307 Cliff Dr., Laguna Beach, (949) 494-8971, lagunaartmuseum.org. 7 p.m. Free with gallery admission ($7). —ANDREW TONKOVICH

[COMEDY]

Sapphic Satire

Unconventional Lesbians

It took a while, as well as lots of coming out, but finally the world knows: Lesbians are hilarious! Besides Ellen, Wanda Sykes and Tig Notaro (even Rachel Maddow is funny), there's a slew of Sapphic gals in the OC, including show host Caitlin Cutt and performers Cate Gary and Robin Tran, whose perspectives on life, love and all things lady are anything but mainstream, yet still amusingly universal. In addition to this "unconventional" offering, Rec Room is also *the* hot spot for classic arcade games (lesbians love arcade games!), so go get your alt funny bone fired up and the high score on *Galaga* in an event that guarantees one and all a gay old time.

MORE ONLINE
OCWEEKLY.COM

Unconventional Lesbians at Rec Room, 7227 Edinger Ave., Huntington Beach, (714) 316-0775, www.recroomhb.com. 8 p.m. $15. 21+. —SR DAVIES

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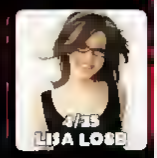

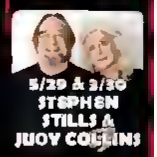

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OC WEEKLY Bulletin

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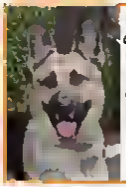

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eatingfirst eatingfirstSnowball | All Coco Tustin! Tip: So yummy. All Coco in Tustin have awesome variety of healthier desserts! Try their Snowball (shown) or other delicious goodies such as puddings and soft serve!
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EDWIN GOEI

That's How They Roll

The legendary Vietnamese restaurant Brodard moves to Fountain Valley

BY EDWIN GOEI

In the ebb and flow of Little Saigon, Brodard was the Rock of Gibraltar. Since Diane Dang and her daughters opened this restaurant in 1996 at the Mall of Fortune—behind a 99-Cent-Only store in an alleyway past the dumpsters—it has arguably become one of the most influential landmarks for Vietnamese cuisine in the county, if not Southern California. On its menu was just about every conceivable dish in the Vietnamese-food encyclopedia. In case you're still unfamiliar, the main reason for Brodard's success is its signature item, the nem nuong cuon.

Brodard's women singlehandedly invented it. It starts with lettuce, a slender piece of deep-fried egg-roll skin, cucumber, chives and nem nuong, a ruddy and springy concoction made of pork or shrimp that isn't quite a sausage and not really SPAM, but a combo of the two. Everything is then rolled up tight inside translucent rice paper.

But what ultimately makes this the spring roll to end all spring rolls is the sauce. The murky, orange-colored dip is served warm and thick, its gloppy consistency halfway between soup and glue. It tastes garlicky and sweet and has floating bits of what I assume is ground pork. But that's all I can tell you about it. I've been trying unsuccessfully for more than a decade to decipher the secrets of this guarded recipe, as have other nem nuong cuon purveyors who've tried to reverse-engineer it. So far, only Brodard (and its sister restaurants Brodard Chateau and Corona Del Mar's Bamboo Bistro) can make the sauce that makes the rolls sing.

Recently, the Dang family did what I thought was impossible. They moved Brodard and its entire industrial-level operation into a brand-new, 8,000-square-foot location in Fountain Valley. Upon seeing it, I realized this new building is the venue Brodard has always deserved. The parking lot is larger, the location more visible, and inside the expansive room that now includes a separate dessert counter, there's also a bar.

I ended up at the bar the night I visited. It offered immediate seating, which was something that wasn't possible at the old Brodard. If there were a line (and there's always a line), I would've had to wait up to an hour for a table along with the other nem nuong faithful. This time, I was able to bypass the wait list and saddle up next to a chatty Caucasian couple. They'd just finished their second bottle of wine. And through slurred speech, they told me they hadn't heard of Brodard until they saw that it opened here. They loved everything and planned to come back often.

This new Brodard is different. It's now more accessible to the mainstream and more modern than I remembered. The service, from what I experienced that night at the bar, was attentive, professional and on par with Brodard Chateau, which caters to a more upscale crowd than the original.

And since it all felt like a new restaurant, I decided to break free of my go-to dishes and try something I'd never tried before. My favorite entrées, which include the stir-fried glass noodle with crab and the grilled pork chop with broken rice, would have to wait.

That night, I ate banh khot tom—rice-flour batter formed into little cups that nestled curls of shrimp. They're basically miniature, single-bite versions of the banh xeo. I ate them with the same supply of herbs and lettuces that also accompany the crepe, but since their shape allowed me to scoop up the dipping sauce like a ladle, they were much easier to eat and enjoy without making a mess of my table or myself.

In the rice porridge, I found the ultimate winter antidote—a hot, simple gruel full of starch and chicken flavor that was able to warm me from my extremities to my soul. Not unlike other Asian rice porridges, Brodard's contained julienned strips of ginger and diced scallions, but somehow, this bowl was more comforting than any I've had before. Swimming in the white sludgy depths were huge pieces of sole fillet that disintegrated in my mouth.

Before I realized I needed to let them soak and soften in the sauce, I didn't like the dish of crispy rice noodle with seafood, which had pan-fried pad Thai-style noodles compacted into thick, crusty swatches topped with a stir-fry of vegetables, fish cakes, shrimp and squid. But once it absorbed the gravy, I ended up loving it like every dish I've had here.

And of course, I ordered the nem nuong cuon—everyone has to. Not having it when you're at Brodard is like going to Hawaii and avoiding the beach.

BRODARD

16105 Brookhurst St., Fountain Valley, (657) 247-4401, www.brodardrestaurant.net. Open daily, 8 a.m.-9 p.m. Entrees, $6.95-$15.95. Beer and wine.

WHAT THE ALE

» ROBERT FLORES

Seaside Brews

BELMONT BREWING CO.

25 39th Place, Long Beach, (562) 433-3891, www.belmontbrewing.com.

One of the oldest operating brewpubs in Los Angeles County (established in 1990), Belmont Brewing Co. offers beautiful ocean views and the freshest suds in town. College friends David Hansen and David Lott are responsible for spearheading Long Beach's craft-beer scene with the help of David Blackwell, who's been brewing for Belmont Brewing since 1999. With the assistance of Lewis Martinez, a local home brewer, they've created a menu of core beers and a rotating beer of the month.

Besides the amazing view, Belmont Brewing features one of the best happy hours in the area. Every day, you can enjoy drink and bite specials not just once, but twice a day, thanks to a late-night happy hour that starts at 9 p.m.

While you can expect to find the classic core beer styles, some have a twist. At 4.5 percent ABV, the Strawberry Blonde is a refreshing golden ale full of berry flavor that pairs perfectly with a warm sun and fresh ocean breeze. For a special treat, ask for it blended with the Chocolate Blonde, it's like drinking a chocolate-covered strawberry.

Long Beach Crude (6.5 percent ABV) is rich with sweet chocolate, toasted malt and notes of roasted espresso. Unlike most stouts, which are heavy, this one comes across as delicate and smooth. Blackwell and Martinez are on top of their brew game with March's beer of the month, Give Me "Mo-Simcoe" (6.9 percent ABV) is a juicy double IPA, fully loaded with Mosaic and Simcoe hops. The bitterness lingers for the ultimate hop bomb.

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ROBERT FLORES

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HOLE IN THE WALL

» CYNTHIA REBOLLEDO

Nestled in a tiny shopping center off Orange's long stretch of Glassell just past Riverdale, stands Spicewood Grill and Curry, which serves up Pakistani bistro-like renditions of homestyle dishes. Here you'll find Indian fusion plates, richly seasoned yet approachable curries, platters of grilled meat and wraps, all of which can be made to order in a matter of minutes (if the kitchen isn't slammed).

A great starter is the chicken masala fries, golden, crisp French fries are topped in a sweet and spicy masala gravy, tender morsels of chicken and tangy crumbles of feta, then finished with a generous drizzle of creamy garlic sauce. Also great for sharing is the vegetarian appetizer platter, with paneer masala fries, samosa, hummus and garlic naan.

Every meal comes with a small side salad, freshly buttered naan—and music from a single television on the wall playing the latest Bollywood videos. Enjoy a wrap served on freshly baked naan (or whole wheat roti), with chutney, lettuce, tomatoes and onions accompanying your choice of chicken, paneer or beef. If you want something on the lighter side, salad options include Mediterranean (mixed greens, feta cheese, pecans, red onions and cherry tomatoes) and quinoa berry (quinoa, fresh berries and oranges with citrus-cream dressing); you can add chicken, paneer, fish, shrimp or lamb chops.

Among the main plates are beef seekh (ground beef skewers), spicy paneer kebab (grilled marinated paneer cheese) and shalimar lamb chops, slowly grilled lamb marinated in the perfect amount of yogurt. Spicewood's beef boti is a succulent plate of spiced, marinated sirloin steak, fragrant rice and a side salad that puts most chef salads to shame. Mixed greens and arugula come intertwined with beet wedges, green olives, feta and cherry tomatoes, all served with a side of housemade basil chutney, lemon and olive oil dressing. Despite the toned-down spice and, sadly, lack of biryani on the menu (available online only), Spicewood's "from the grill" plates serve up savory Pakistani delights.

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CYNTHIA REBOLLEDO

Let the Ingredients Shine

Seasonal fruit at Lido Bottle Works

Lido Bottle Works just got a new executive chef in Amy Lebrun, who's bringing in locally sourced seasonal cuisine. Lebrun has been with the restaurant as executive sous chef since it opened—and now she's leading the kitchen with a focus on ingredients and techniques that result in a stunning array of flavors, textures and presentations. To get a taste of her cooking style, we recommend going for brunch and ordering the seasonal fruit.

Lebrun takes lightly sweetened homemade granola and lays it atop a delicate Greek yogurt (also house-made). Creamy on its own, the dish is then enhanced with the bright floral sweetness of honey sourced from Yorba Linda's Massey Honey Co., crisp slivers of apple and pear, blackberries, and just-picked petals. It's as beautiful in color as it is in taste—a delicious reflection of Lebrun's bold cuisine.

EAT THIS NOW

» CYNTHIA REBOLLEDO

LIDO BOTTLE WORKS
3408 Via Oporto, Ste 103, Newport Beach, (949) 529-2784, lidobottleworks.com

DRINK OF THE WEEK

» ROBERT FLORES

Red Tide American Belgian-Style Red Ale

I'll occasionally take a break from my usual IPAs and drink a lager or sour, but my absolute favorite beer is a red ale. On Valentine's Day, Left Coast Brewing Co. canned Red Tide, an American Belgian-style red ale that's only available for three months at its San Clemente tasting room and select retail stores.

THE DRINK

The first impression of this 7.1 percent ABV brew is of caramel malt. Simcoe, Zythos and Amarillo hops balance the subtle sweetness, and coriander lends a spicy finish. Tropical fruit notes on the back end add a nice citrus zest.

ROBERT FLORES

LEFT COAST BREWING
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A Brocialist Tale

The Young Karl Marx paints a humanizing portrait of the reviled, revered philosopher and his friend

BY GABRIEL SAN ROMÁN

PAUL DAVIDSON / THE ORCHARD

Young intellectuals smoking cigars, playing chess and trading philosophical barbs between moves in the mid-19th century may not seem like the makings of compelling cinema. But when situated in a European society newly transformed by the Industrial Revolution and centered on a 26-year-old protagonist destined to become the founding father of communism, *The Young Karl Marx* achieves the improbable, offering a gripping two-hour narrative with an appeal beyond the *Jacobin* faithful.

That feat belongs to Haitian filmmaker Raoul Peck, whose 2016 Oscar-nominated documentary, *I Am Not Your Negro*, delved into the torment of America's anti-black racism through the illuminating voice of James Baldwin. For his 2017 biopic of Marx, Peck returns with a man enveloped in the world of theories, not novels. It's a muse he knows well; Peck studied the philosopher at the University of West Berlin. He didn't want to resurrect the elder, bushy-bearded Marx, though, whose portrait lives online, urging people to "seize the memes of production."

Instead, the film introduces us to a young frizzy-haired Prussian philosopher with more modest brown bristles framing his face. As editor of the *Rheinische Zeitung*, Marx (August Diehl) chastises his room full of writers for their vague proclamations in repressive times. He refused to censor himself with carefully chosen words, so Prussian authorities ransack his office. We also meet Friedrich Engels (Stefan Konarske) in Manchester, England, as he rebukes his wealthy mill-owner father who scolds outspoken workers. "You want to tell me how to run a factory?" his father asks.

"No, father," Engels responds. "That is not my ambition."

In 1844, an exiled Marx meets Engels in Paris. The two seem an unlikely pair at first, with Marx admonishing Engels as a "wealthy amateur." But when Marx's arrogant temperament finally cools, they exchange pleasantries. To Engels, Marx is the greatest materialist thinker of the era. In kind, Marx expresses admiration for Engels' classic study of the English working class. The friendship they share becomes the crux of the film. Living life as a precariat long before the term was coined, Marx tries to raise a family with his wife, Jenny, on the unstable income being a radical writer earns. Engels, a signatory for his father, provides the financial stability for Marx's mind to flourish.

But the bond is deeper than money, of course. The two share a drunken stumble after a night at the tavern, where Marx utters his famed dictum about philosophers merely interpreting the world when the point is to change it. The friendship strikes a more heartfelt tone over letters when Marx is banished from France and writes of his daughter Laura being born while Engels bemoans carrying on with his bourgeois life instead of making revolution. The two reunite in London, where they enlist in the League of the Just, only to transform it into the Communist League with Marx's calculated ascent. All that's left, Engels advises, is to author a manifesto.

The Young Karl Marx resurrects other rousing intellectuals of the time, French anarchist Pierre-Joseph Proudhon chief among them. He cautions his counterpart against becoming another Martin Luther, assailing one religion only to create another equally hostile one in its place. The brief niceties between Marx and anarchist Mikhail Bakunin in Paris offer no hint of the showdown to come between them decades later during the First International. Much of the film's intrigue rests in presenting these conversations between theoretical titans in our increasingly anti-intellectual times. Without turning to mythos, Marx himself is portrayed as a passionate, conflicted man tempted more than once by the stability of domestic life, a far cry from the West's fiendish caricature of him as well as socialist idolizations of the past.

With end credits that double as an epilogue of sorts, Peck pairs Bob Dylan's "Like a Rolling Stone" with scenes of Che Guevara in Cuba, Vietnamese jungles under aerial bombardment, and Salvador Allende besieged by fascists. Ronald Reagan and Margaret Thatcher walk together comfortably in the cinematic collage. It's clear Marx's legacy set the world ablaze in class conflagrations that proved more pivotal than the failed revolutions of his own time. Two decades into the 21st century, it's also clear who emerged victorious and proclaimed the end of history.

The embers of revolution may still glow in the jungles of Chiapas, Mexico, and in the Kurdish regions of Rojava. But the world belongs to the wealthy in the Cold War's aftermath. The richest 1 percent owns half of its spoils. If Marxism lays discredited, the miserable masses are left rudderless while the earth edges closer to a climate catastrophe embedded within industrialism like a time bomb.

With such a triumph of capitalism, *The Young Karl Marx* may serve both as a reflection of the past and cautionary tale for the future, a specter unfinished with haunting us all.

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THE YOUNG KARL MARX **was directed by Raoul Peck, co-written by Pascal Bonitzer and Peck, and stars August Diehl, Stefan Konarske and Vicky Krieps. Now available on iTunes, Amazon, other digital platforms and cable TV on-demand.**

You're in Terrible Danger, Girl!

BY MATT COKER

FOCUS FEATURES

Oscar Nominated Short Films. The Oscars are over, but the screenings continue. *The Frida Cinema, 305 E. Fourth St., Santa Ana, thefridacinema.org. Live action: Thurs., March 8, 1, 5:30 & 9 p.m., documentary, Thurs., March 8, 1:30 & 7 p.m., animated, Thurs., March 8, 3 & 7:30 p.m. $7-$10.*

It. A group of bullied kids band together to destroy a shape-shifting, child-terrorizing monster that disguises itself as a clown. *Cal State Fullerton, Titan Student Union Titan Theatre, 800 N. State College Blvd., Fullerton, (657) 278-2468. Thurs., March 8, 4, 7 & 10 p.m. Free.*

Chavela. Daresha Kyi's documentary about Mexican ranchera legend and LGBTQ icon Chavela Vargas. *Museum of Latin American Art, 628 Alamitos Ave., Long Beach, (562) 437-1689. Thurs., March 8, 7 p.m. Sold out.*

National Theatre Live: *Hamlet.* Simulcast into theaters is an encore of the 2015 London stage production directed by Lyndsey Turner. *Various theaters; www.fathomevents.com. Thurs., March 8, 7 p.m. $18.*

Before We Vanish. It's a new alien-invasion sci-fi thriller from acclaimed Japanese horror director Kiyoshi Kurosawa. In Japanese with English subtitles. *The Frida Cinema, thefridacinema.org. Fri.-Thurs., March 15, call for show times. $7-$10.*

Have a Nice Day. Chinese animation director Liu Jian's acclaimed 2017 pulp fiction. *The Frida Cinema, thefridacinema.org. Fri., 2:30, 5:30 & 8 p.m., Sat., 11:45 a.m., 3:30, 5:30 & 10 p.m., Sun., 11 a.m., 1:30, 6:30 & 8:30 p.m., Mon.-Tues., 2:30 & 4:30 p.m., Wed.-Thurs., March 14-15, 2:30, 5:30 & 8 p.m. $7-$10.*

Senior Thesis Cycle 2 Film Screenings. Senior thesis films. *Chapman University, Dodge College of Film and Media Arts, Marion Knott Studios, Folino Theater, 283 N. Cypress St., Orange, (714) 997-6765, chapman.edu/dodge/. Fri., 7 p.m. Free.*

The Rocky Horror Picture Show. *OC Weekly*'s Friday Night Freakouts entry is a special "St. Patrick's Day Show" in which Frida's resident shadowcast K.A.D.S. And Midnight Insanity performs alongside what's flashed on the Art Theatre's screen. *The Frida Cinema, thefridacinema.org. Fri., 11:30 p.m. $7-$10; also at the Art Theatre, (562) 438-5435. Sat., 11:55 p.m. $8.50-$11.50.*

The Met: Live in HD: *Semiramide.* The Rossini masterpiece of dazzling vocal fireworks returns to the Met for the first time in nearly 25 years. Sung in Italian with English subtitles. *Various theaters; www.fathomevents.com. Live, Sat., 9:55 a.m., encore, Wed., 1 & 6:30 p.m. $18-$24.*

Aus Dem Nichts (In the Fade). Painful mourning turns into a rabid quest for justice in this English-subtitled drama. *Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435. Sat.-Sun., 11 a.m. $8.50-$11.50.*

Coraline. Frida kicks off this year's family classic matinee series with director Henry Selick's 2009 adaptation of Neil Gaiman's book. *The Frida Cinema, thefridacinema.org. Sat.-Sun., 11 a.m. $7.*

Initial D Legend Part 3: Dream! Crunchyroll presents the third installment from the *Initial D Legend* trilogy which is a condensed adaptation of the original manga by Shuichi Shigeno. *The Frida Cinema, thefridacinema.org. Sat., 1:30 p.m. $12.*

Grad Thesis Cycle 1 & 2 Film Screenings. *Chapman University Dodge College of Film and Media Arts, Marion Knott Studios, Folino Theater, (714) 997-6765, chapman.edu/dodge/. Sat., 7 p.m. Free.*

Pretty Guardian Sailor Moon: the Musical—La Mouvement Final! Presented in Japanese with English subtitles. *The Frida Cinema, thefridacinema.org. Sat., 7 p.m., Sun., 3:30 p.m. $15.*

The Royal Opera House: *Tosca.* Puccini's operatic thriller is directed by Jonathan Kent. *Directors Cut Cinema at Regency Rancho Niguel, 25471 Rancho Niguel Rd., Laguna Niguel, (949) 831-0446, Regency South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701. Sun., 12:55 p.m., Tues., 7 p.m. $15.*

Yu-Gi-Oh! The Movie. Anime fans are treated to a digitally remastered version of the 2004 box-office hit and the never-before-seen first episode of the sixth Yu-Gi-Oh! anime series, *Yu-Gi-Oh! VRAINS*, both dubbed in English. *Various theaters; www.fathomevents.com. Sun., 12:55 p.m., Mon., 7 p.m. $12.50.*

Mulholland Drive. David Lynch's creepy 2001 neo-noir mystery. *The Frida Cinema, thefridacinema.org. Sun., 1 p.m., Mon.-Tues., 7 p.m. $7-$10.*

Sonic Sea. The Ocean Institute and Festival of Whales host the screening of this documentary, which is followed by an audience Q&A with co-director/co-producer Daniel Hinerfeld. A cash bar and food trucks are available before and during the film. *The Ocean Institute, 24200 Dana Point Harbor Dr., Dana Point, (949) 496-2274. Sun., 6 p.m. $10.*

The Best Little Whorehouse in Texas. Frida theater manager Andy's birthday is celebrated with one of his favorite films. *The Frida Cinema, thefridacinema.org. Tues., 7:30 p.m. $7-$10.*

Dr. Zhivago. It's been 53 years since David Lean's epic hit the silver screen. *Regency South Coast Village, (714) 557-5701. Wed., 7:30 p.m. $3.50.*

Sorry, Wrong Number. Barbara Stanwyck claimed that the terror she played in the bedroom scenes of Anatole Litvak's 1948 noir film made her hair begin to prematurely gray. Attendees are encouraged to bring their own light snacks and covered beverages, but alcohol is not allowed. *Fullerton Public Library, Osborne Auditorium, 353 W. Commonwealth Ave., Fullerton, (714) 738-6327. Thurs., March 15, 1 p.m. Free.*

The Breakfast Club. Thus 1985 John Hughes film is filled with parts that will make you wince. *Cal State Fullerton, Titan Student Union Titan Theatre, (657) 278-2468. Thurs., March 15, 4, 7 & 10 p.m. Free.*

Terrifier. On Halloween night, maniacal Art the Clown terrorizes three young women—as well as anyone else who crosses his path. *The Frida Cinema, thefridacinema.org. Thurs., March 15, 10 p.m. $7-$10.*

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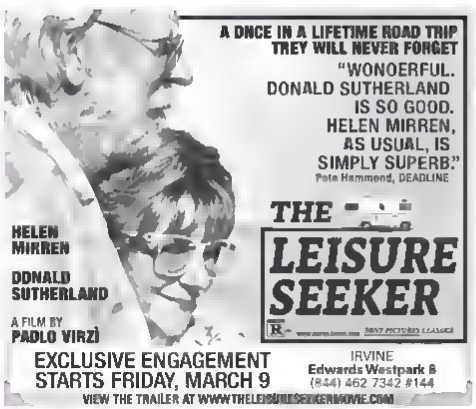
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Tale of Three Sisters

Crimes of the Heart is a Southern Gothic with legs, but it lags

BY JOEL BEERS

Beth Henley won the Pulitzer Prize for drama in 1981 for *Crimes of the Heart*. What made it surprising wasn't so much that the play wasn't great (it was one of the more competent ones amid a meager lot of plays during a period of commercial transition in mainstream American theater), but her gender. She was the first woman to win the award since 1958, only the seventh in history.

For one of the first times on Broadway, a major play about women that was written by a woman was a critical and audience hit, running for 535 performances and spawning a 1986 film with a ridiculous cast, namewise, including Diane Keaton, Sissy Spacek and Sam Shepard. The film's cachet is one reason why it has blipped on the theatrical radar for so long, since, by any measure, this play about three twentysomething sisters in a small Mississippi city dealing with ghosts from their past and precarious lives in the present isn't earth-shaking. It's a little Chekhov, in that characters are stuck in repetitive cycles and tied to a place; a little Southern Gothic (horses get struck by lightning; cats get, well, no spoilers here!), and a lot of homespun American South in the vernacular and situation.

But there's another reason why *Crimes* still has legs. It's an opportunity for three women to dive into the idiosyncratic characters of these sisters, each flawed but furiously individual, each dealing with a troubling legacy and trying to find something to cling to.

In this Steven Biggs-directed production at STAGEStheatre, those performances belong to Tiffany Toner, who plays the eldest sister, Lenny; Erica Jackson, who plays the middle sister, Meg; and Alexandria Huie, who plays the youngest, Babe. There are three other characters in the play, including the sisters' stuck-up cousin, Chick (Sam Green), a gentlemanly young Southern lawyer (Gil Garcia IV), and Doc Porter (Jeremy Krasovic), a salt-of-the-earth rural type who seems to exist solely to get one of the sisters out of the house. But this is a play about the three sisters, and any production breathes, or gasps, based on the strength of their performances.

And while there is plenty of breath in this production, there is also some labored breathing, preventing it from being as funny as it feels as if it should be, as well as less poignant than it absolutely is.

The play takes place in the kitchen (superbly detailed by set designer Jon Gaw, who apparently raided all of our grandmothers' kitchens) of the Magrath household, a family whose grandfather is in the hospital, whose parents are both (maybe) dead, and whose eldest sister is turning into an aging spinster at the ripe, old age of 30. Meg has escaped Hazelhurst, Mississippi (population about 4,000), off to pursue her dreams in Hollywood, but Babe is in a heap of trouble, having just been arrested for shooting her husband because she "didn't like his looks."

COURTESY OF STAGESTHEATRE

Babe's plight drives Meg back home, and we see that these sisters, who clearly love one another, also have—no surprise for anyone who has ever had a sibling—Big Issues, relating to their sisterly dynamic, the mystery surrounding their mother's death, and a rather ominously absent father who is mentioned only in passing and usually with a great deal of resentment.

Each of the three main actresses does a solid job at portraying the complexities of her character through the breezy superficiality of many of the sisters' conversations and the turbulent currents beneath. But only Toner's Lenny seems fully realized. She is the most grounded of the three, serving as their grandfather's caretaker and the family's matriarch, but cracks in her seemingly solid foundation are there, and Toner does an excellent job in letting the fissures open, then quickly sealing them up again.

Where so much of Lenny's process is internal, Jackson's Meg is all external. That's partly due to the character, as she is the most headstrong and free-spirited of the trio, but it's also the acting. Jackson rarely stops moving, reacting or sounding (whether in actual lines or repeatedly affirming what others are saying). She's 100 percent committed, but she too often draws focus, particularly when Biggs blocks her to sit center-stage as her sisters stand to the side. What the sisters are saying may be important in the moment, but it's difficult to focus on them, as Meg is busy nibbling at candy, grimacing, rolling her eyes or otherwise making it all about her. It's not that Jackson's Meg isn't believable, as when she does slow down, it's clear there is more to her character, but it's just too much too often.

Babe is the cipher of the play. She is the most fascinating of the three sisters and, arguably, the most important, as her actions set the entire play in motion. Though she has just tried to kill her husband, has violated the most serious of Southern taboos, and has apparently inherited more of her mom's issues than her siblings, there's very little edge to Huie's performance, sapping it of any multidimensionality. Whereas Lenny inwardly tries to master her shadow and Meg gleefully delights in dancing with it, Babe's doesn't seem to exist. She seems to merely react to it, and that makes the play's climax, which is already strange, even stranger, since it seems to come out of nowhere.

Crimes of the Heart is a play about family, love, frustration, stymied hopes and withering expectations. And that's all about heart—losing it or trying to keep it. While that heart beats in this production, it's too erratic. That's not a felony or even a serious misdemeanor, but it is an infraction.

CRIMES OF THE HEART
at STAGEStheatre, 400 E. Commonwealth Ave., Fullerton, (714) 525-4484, www.stagesoc.org. Fri.-Sat., 8 p.m., Sun., 2 p.m. Through March 31. $20-$22

ARTSOVERLOAD

March 9-15

"SURF2SKATE" An exhaustive collection of skateboard and surf ephemera and memorabilia that shows where both worlds intersect and how they shape Southern California culture. Open Tues.-Sun., noon-5 p.m. Ongoing. $2. International Surfing Museum, 411 Olive Ave., Huntington Beach, (714) 465-4350; www.surfingmuseum.org.

"THE SHAPE OF THINGS TO COME" Erick De La Vega and Krystophur Sapp bring creepy, monstrous art meant to unsettle the masses. Opens Tues., Sept., noon-7 p.m., Sun., noon-5 p.m. Through March 31. Free. Dark Art Emporium, 256 Elm Ave., Long Beach, (562) 612-1118; www.darkartemporium.com.

"VICTOR HUGO MAYAS: 10-YEAR RETROSPECTIVE" A collection of paintings and sculptures that capture Mayas native Los Angeles community. Open Tues.-Sun., 10 a.m.-5 p.m. Through March 30. Free. Saltfineart, 346 N. Pacific Coast Hwy., Laguna Beach, (949) 715-5554, saltfineart.com.

"YASMINE KASEM: MWASAH" A solemn art show that explores grief as experienced in the Islamic funerary tradition. Open Tues.-Thurs., 11 a.m.-4 p.m., Fri.-Sat., 11 a.m.-5 p.m., Sun., 11a.m.-3 p.m. Through April 15. Free. Grand Central Art Center, 125 N. Broadway, Santa Ana, (714) 567-7233; www.grandcentralartcenter.com.

"CARTOMANCY: THE SENI HOROSCOPE RE-IMAGINED BY SHAY BREDIMUS" Tattoo artist Bredimus recreated more than 72 astrological works originated by Italian oracle Giovanni Seni, replete with magical symbols and pictographs. Open Thurs., 11 a.m.-8 p.m., Fri.-Sun., 11 a.m.-5 p.m. Through May 13. $6-$7, members/children younger than 12, free. Long Beach Museum of Art, 2300 E. Ocean Blvd., Long Beach, (562) 439-2119; lbma.org.

"H2OMG! WATERCOLOR GONE WILD" A Group art exhibit that challenges each artist to explore watercolor painting. Open Wed. & Fri.-Sun., noon-4 p.m., Thurs., noon-9 p.m. Through April 8. Free. Muckenthaler Cultural Center, 120 Malvern Ave., Fullerton, (714) 738-6595; thumuck.org.

"THE GREAT COMPROMISE" A collection of MFA students' second-year works. University Art Gallery & Room Gallery, UC Irvine, 712 Arts Plaza, Irvine; www.arts.uci.edu. Open Tues.-Sat., noon-6 p.m. Through March 17. Free.

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Outta the Park, Into the Moshpit

Baseball Punx hits home for head-banging sports fans

BY JOSH CHESLER

COURTESY OF ISOTOPES

Most people probably don't immediately consider the parallels between baseball and punk rock. One is arguably the most conservative game in the nation's history, and the other is a brash style of music that prides itself on being exactly the opposite of that. But for Jak Kerley, a filmmaker for both the nation's punk scene as well as the Greensboro Grasshoppers, the Single-A affiliate of the Miami Marlins, his preferred musical genre and his sporty day job were inexplicably connected, which he shows in his recently released documentary, *Baseball Punx*.

"I think the big thing that connects the two is failure," Kerley says of baseball and punk rock. "Both of them rely heavily on a lot of failure to produce a small amount of success. I originally set out to make this cute, little, 5-minute fluff piece, but I ended up taking the documentary in a much more serious and political direction due to the awesome stuff that my interviewees were touching upon. The documentary talks a lot about the social progressiveness that is in baseball—arguably more so than other sports—and how it's similar to the constant fight against bigotry and hatred that punk is all about."

In recent years, Kerley noticed how often baseball would be referenced in punk rock. Although the appreciation wasn't always reciprocated in equal amounts, the documentarian realized that professional baseball had its fair share of punk rockers as well. The most obvious local connection is Scott Radinsky, the Angels' bullpen coach as well as the front man of Pulley; he spent the bulk of the 1990s splitting his time between pitching in the Big Leagues and singing for various punk bands. From that point, Kerley began compiling a list of the crossover members of his two favorite pastimes.

"I thought at first that maybe it was just me noticing [baseball references appearing in punk rock] a lot because I had such an interest in both, but I just kept noticing it more and more and finally decided one day to write down the questions and find out who I was going to interview," Kerley says. "If I had to credit one band with being the nail in the coffin that convinced me to get the ball rolling on this, it'd be a baseball sludge-punk band from Columbus, Ohio, called Slugging Percentage. Once I found out I would be seeing them at a festival during the summer of 2016, I knew I had to get my shit together and produce this thing."

Kerley had a lot of time to dwell on those questions while being involved in baseball every summer for the past five years. "I took the same approach I do to all of my other projects, being very careful to interview people who I knew would be able to give insight into these two things more than I could simply write up myself," he says.

The director was also much more open with the post-production of this documentary than he had been with projects in the past. "I was constantly showing people rough cuts, clips and quotes to get feedback and see what landed the most, what didn't land, where there were holes and what else needed to be added."

Throughout the entire process, Kerley's biggest surprise was that all of the bands, athletes and artists he wanted to work with were totally willing and excited to be featured in *Baseball Punx*. From Radinsky to PUP to the Tampa Bay Rays' Vincent Caffiero, virtually everyone Kerley asked was happy to contribute. Of course, no punk rock/baseball documentary would be complete without soundtrack additions from local bands such as Benny the Jet Rodriguez or rocker Riley Breckenridge's baseball-themed non-Thrice band, Puig Destroyer.

"It's not a relationship that's natural or comfortable, but if you love heavy music—punk rock in particular—and baseball, you find a way to make it work,' says Ian Miller, Puig Destroyer's bassist and Breckenridge's co-host on their podcast *Productive Outs*. "I feel like the guys in this documentary make it clear that you don't have to compromise your principles or your values to be a fan of punk rock and baseball together."

Although Puig Destroyer might be the only team involved in *Baseball Punx* named after a current local ballplayer, everyone who participated in the film will likely agree with Miller on being able to proudly rep their favorite team while maintaining their punk-rock dignity. As with any sports discussion, that's probably where the agreements will end, with each artist firmly supporting their favorite players and teams regardless of what statistics or sports history has shown to be true. Even when it comes to topics the most advanced sabermetrics haven't touched yet—such as who the most punk-rock athlete in the MLB today is—you'd be hard-pressed to find two contributors with the same answer.

"Well, back when he was playing, the clear answer [for most punk-rock Major Leaguer] would have been Scott Radinsky," Kerley says. "But now that he's a coach, I think that crown might belong to Daniel Norris. He's this pitcher for the [Detroit] Tigers who lives in a Volkswagen van during the offseason and just drives around taking photos and surfing. I think that's pretty cool—and if I had known that was an option for a career path, I might have tried a little bit harder back when I was playing Little League. Also, anybody that throws a knuckleball is pretty punk rock."

Miller agrees. "I'm sure there are a lot of guys out there who like punk rock but keep it under their hat because the nail that sticks out gets hammered down in America, but Yasiel [Puig, the Dodgers' rambunctious outfielder] is just a wild man," he says. "He does what he wants to do and has fun. He doesn't think too much—or enough—about the repercussions. He doesn't care about the unwritten rules. He's just punk rock. Though he probably doesn't listen to much punk rock, when we first released our EP, Puig actually showed up at the MLB Fan Cave when that still existed." The band played one of their songs for him, and "he said, 'That's good,' so we do have the official Yasiel Puig seal of approval."

The vast majority of punks in baseball are thankful Kerley documented the intersection of their two passions. After all, the experienced filmmaker was just a meltdown by the Astros away from permanently scrapping the entire thing last October.

"This is a punk making a film about baseball, not a baseball player making a film about punk," Kerley says. "I threatened to cancel the project if the Yankees made it to the World Series last year. Thankfully, they lost Game 7 of the ALCS, so that means you get to watch it."

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COURTESY OF MEMORY DEN

Space Jams

Memory Den integrate their love for sci-fi with experimental music

BY YVONNE VILLASEÑOR

Every video-game aficionado recognizes Memory Den as a location in *Fallout 4* from which players can retrieve memories. For OC and LA residents, it's also recognizable as one of the most inimitable, otherworldly sounding groups to emerge from the area.

Memory Den is an experimental band that consists of members Isles Schaeffer (synthesizer/bass), Chris Conde (guitar), Taylor Shirley (trumpet, flugelhorn), Kyle Rosa (bass/synthesizer) and Tim Jones (drummer).

In August 2016, Schaeffer wanted to start a project, driven to find a new sound. He rented a lockout studio on a whim, and whoever wanted to could join him. Friends and acquaintances showed up, eager to make music. The genuine chemistry and enthusiasm united them, bringing them closer than ever before.

Within just a few months of practicing as a group, they had zero hesitance to hit the studio to get started on their debut album, which was recently released. In January, they kicked things off with the single "Up In the Air," featuring Ben Sachs on saxophone and vocals by Maury Rivera.

"I always wanted to do concept albums. I don't want to write silly love songs, I want to write stories," Schaeffer says. "I want to write about things people can relate to, things that are coming to humanity."

Memory Den recorded the album in Jones' Savoy Sound Studios in Orange. Jones not only played drums, but also engineered and produced the album, which features a photograph of the Roman Pool at Hearst Castle taken by his friend Paul Luna. Schaeffer says he instantly fell in love with the image and knew it had to be on the cover.

When the group first played shows, their songs were mostly instrumentals. Once they had guest vocalists join them, they worked on lyrics together to ensure the vocalists felt as if they had the freedom to express themselves and could resonate with the songs they were singing. Schaeffer encouraged vocalists to bring in their own lyrics to really feel the words. The track "Replicant" is a perfect example of that collaboration.

"That's why Memory Den is fluid," Rosa says. "We meet people, we see them play, we know what they can do, we ask them on the spot, and that's what we're about—collaborating."

Being able to tour together, brainstorm ideas, and plan for the future makes the whole process worthwhile. Conde is grateful to be in a band that allows him so much freedom of expression, where the philosophy is to come together to create something beautiful. "The most rewarding part is all the people we meet and how open everyone is to collaborating and working on songs—just being open to experiencing new stuff," Conde says.

Schaeffer's signature look while performing includes a mask, which brings yet another science-fiction component to the band. He says he enjoys the performance aspect of playing a role; it's out of the ordinary and brings an element of confusion to those who watch him. He feels his mask is the source of what feels like a superpower, one that he hopes can inspire others to start being expressive however they want and with meaning.

Memory Den plan to release a second album in 2018, one with a new style. "I love what you can do with today's technology," Schaeffer says. "I want to just do it all. Everything I like, everything that makes me passionate about music—I want to try it out."

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Friday

ALICE BAG BAD COP/BAD COP; RATS IN THE LOUVRE 8 p.m., $10. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexsbar.com.

BIG MONSTA, GINGER ROOT, THE SUGAR; SHAPE PITAKI 8 p.m., $5. 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

EDEN, VÉRITÉ 8 p.m., $20, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com

RUFUS WAINWRIGHT 8 p.m., $45, all ages. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2700; www.citynationalgroveofanaheim.com.

Saturday

DISTRACTOR. 8 p.m., $5. 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com

DURREST & SYNRGY 8 p.m., free. 21+. Slidebar Rock-n-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.slidebarfullerton.com

ENSLAVED; WOLVES IN THE THRONE ROOM, MYRKUR, KHEMMIS 7 p.m., $25, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

ICED EARTH 6:30 p.m., $28.50, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim.

LOS APSON, THE RED PEARS, LOS HURRICANES, THE PANTONES 8 p.m., $15, $18, all ages. The Glass House, 200 W. Second St., Pomona, (909) 865-3602; www.theglasshouse.us

WALK OFF THE EARTH, DARENOTS 7 p.m., $37.50, all ages. House of Blues at Anaheim GardecWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim

Sunday

RETWEEN THE BURIED AND ME. 6 p.m., $27, all ages. House of Blues at Acaherm GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim.

CHAI, BOMRÓN. 8 p.m., $8-$11. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexsbar.com.

THE DEBONAIRES WITH MOCHILERO 5 p.m., free. 21+. Slidebar Rock-n-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.slidebarfullerton.com

HE IS WE, ROMANCE AND REBELLION; AURAA; MERAKI; TAKING ON TOWERS; ASTRO DEER 7 p.m., $11-$14, all ages. Chare Reactine, 1652 Lincoln Ave, Anaheim, (714) 535-6067; www.allages.com.

NORMA JEAN. 8 p.m., $18, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

Monday

APOLLO RESOP; THE NEW HIPPIES 8 p.m., free, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

Tuesday

ROAH SUMMIT, SCOTT RUTH 8 p.m., $5. 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

VINCE STAPLES 8 p.m., $29.50, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

Wednesday

LIL SKIES 8 p.m., $25, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com

THE SHOW PONIES, THE NOVEL IDEAS 8 p.m., $8. 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com

FLANS 7 p.m., $35, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim

Thursday, March 15

BOULEVARDS 8 p.m., $8-$10, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

FORTUNATE YOUTH; BALLYHOOL, TATANKA. 8 p.m., $18-$20, all ages. The Glass House, 200 W. Second St., Pomona, (909) 865-3602; www.theglasshouse.us.

NEBULA, FATSO JETSON, ALBATROSS OVERDRIVE 8 p.m., $10. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexsbar.com.

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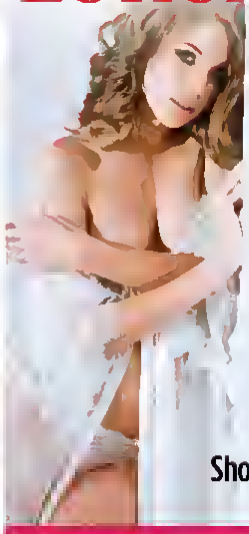

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Zaps

I'm an 18-year-old cis hetero girl from Australia, and I've been listening to your podcast and reading your column since I was 13. Thanks to you, I'm pretty open-minded about my sexuality and body. Having said that, I do have a few questions. I started watching porn from a youngish age with no real shame attached, but I have some concerns.

1. I get off really quickly to lesbian porn, but it never feels like a "good" orgasm. My guess is that subconsciously, I think it's inauthentic and therefore degrading.

2. I really enjoy and have the best orgasms to vintage gay-male porn and trans FTM porn, which seems odd to me because I'm so far removed from the sexual acts that these porn movies portray, but I always feel satisfied after getting off to them.

3. I get off to tit-slapping videos, but it screws with me morally. I understand why I like these kinds of videos. I have quite large breasts, and I feel resentment toward them. It seems both morally wrong toward the progress I've made toward accepting my body and also to the message being sent about violence toward women.

Care to weigh in?

Concerned About Porn Preferences

1. There are gay men who watch straight porn, lesbians who watch gay porn, and 18-year-old hetero girls in Australia who watch lesbian porn *and* vintage gay porn *and* trans FTM porn. So many people get off watching porn that isn't supposed to be for them—so many people fantasize about, watch and sometimes do things that aren't supposed to be for them—that we have to view these "transgressions" as a feature of human sexuality, not a bug.

2. Lesbian porn gets you off, vintage gay porn and trans FTM gets you off, but you feel conflicted after watching lesbian porn because it seems inauthentic. That's understandable—a lot of so-called lesbian porn *is* inauthentic, in that it's made by and for straight men and features non-lesbian women going through the lesbian motions (often with long and triggering-for actual-lesbian fingernails). Some gay porn features gay-for-pay straight male actors, of course, but most gay porn features gay actors doing what they love, the same goes for most trans FTM porn, which is a small and mostly indie niche. I suspect your orgasms are just as good when you watch lesbian porn, CAPP, but the sense—suppressed when you were turned on, surfacing once you're not—that the performers weren't really enjoying themselves taints your lesbian-porn-enhanced orgasms in retrospect. The solution? Seek out lesbian porn featuring actual lesbians—authentic lesbian porn is out *there*. (I found a bunch with a quick Google search.)

3. Sometimes, we overcome the negative messaging our culture sends us about our identities or bodies only after our erotic imaginations have seized on the fears or self-loathing induced by those messages and turned them into kinks. Take small-penis humiliation (SPH). Before a guy can ask a partner to indulge him in SPH, CAPP, he has to accept (and kind of dig) his small cock. So the acceptance is there, but the kink—a turn-on rooted in a resolved conflict—remains. It can be freeing to regard a kink like SPH or your thing for tit slapping as a reward—as the only good thing to come out of the shitty zap the culture put on the head of a guy with a small cock or in your case, a young women with large breasts. So long as we seek out other consenting adults who respect us and our bodies, we can have our kinks—even those that took root in the manure of negative cultural messaging—and our self-acceptance and self-esteem, too.

I have a deepthroating fetish. All the porn I watch is nothing but rough, sloppy blowjobs. I would lose nothing more than to watch this kind of porn with my boyfriend, so we can add it to the bedroom excitement, but I'm embarrassed to share this as a straight female. How do I go about sharing a fetish I have? Do I tell him over a candlelit dinner? Do I just turn some deepthroating porn on and see what happens? Help!

Deepthroat Queen

There's never really a bad time to tell someone they won the lottery. DQ. Over a candlelit dinner, pop in some porn, send him a singing telegram—however you decide to tell him, DQ, the odds that he'll react negatively are pretty low. Of course, watching someone deep throat and doing it yourself are two different things, DQ. You won't be able to go from disclosing your kink to realizing it during that candlelit dinner. Take it slow: maybe watch a few how-to videos in addition to the porn. Find the positions and angles that work for you, etc., and work your way up to taking him all the way down.

I'm a 32-year-old male. I recently met a hot older woman, age 46, who has told me she finds me equally hot. I've always preferred older women. I just love their confidence and their comfort in their own skin. They're just so much sexier than my age cohorts. The problem is that I take a serious interest in feminism. I think I do pretty well with the overt stuff. I don't mansplain, I call out peers who ignore sexism, and I don't objectify women even when I do find them attractive. (Small steps, but steps nonetheless.) But when I see this woman and we flirt like mad, my brain just shuts off, and all I can think about is her hot body and the many hours I want to spend with it. However, I worry that she's spent her whole life relying on her looks to gain validation from men and that my brain-dead, loins-alive attraction is only perpetuating her objectification. Is that so? Or am I just overthinking things?

Man, I Love Feminism

At the risk of dansplaining...

There's nothing feminist about slagging off younger women to justify your attraction to older women. You like what you like, and you can own that without implying that younger women lack confidence and aren't comfortable in their own skins. The same culture that put the zap on CAPP's head for having large breasts—her breasts attracted unwanted attention, and she resented her breasts, and now she gets off on erotic images of breasts being punished (even though she now knows her breasts weren't the problem)—put the zap on your head. Men, young and old, are supposed to be attracted to younger women. You're not attracted to younger women; you're attracted to older women. Instead of accepting that, you feel compelled to justify it by comparing younger women to older women and declaring—again, by implication—that there's something wrong with younger women. You sound like one of those gay men who can't tell you why he's attracted to dudes without also (or only) telling you what he dislikes about women.

As for objectification, MILF, the problem with objectification is when the person doing the objectifying isn't capable of simultaneously seeing the object of their affections as a three-dimensional human being with desires, fears and agency of their own. Technically, MILF, we are all objects—"a material thing that can be seen and touched"—but unlike, say, Fleshlights or vibrators, we feel joy and pain and have wants and needs. You can't help being drawn to this woman's externals; there's a huge visual component to human attraction, and as your thing for older women demonstrates, there isn't one universal standard of beauty. So long as you can objectify someone while at the same time appreciating their full humanity—so long as you can walk that walk and chew that gum—you don't have to feel like a bad feminist for objectifying someone. (Particularly when that someone is clearly objectifying you!)

On the Lovecast *(savagelovecast.com): Finally! Porn that makes consent SEXY. Contact Dan via email at mail@savagelove.net, follow him on Twitter @FakeDanSavage, and follow ITMFA.org*

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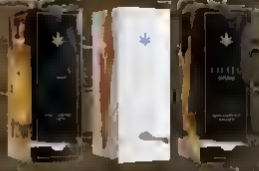

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Admittedly, I didn't come up with this idea myself. But I stumbled upon a display with rows of chocolate placed atop graham crackers at a *High Times* magazine Women of Weed extravaganza in downtown Los Angeles. At the ends of the table were two mini stoves and marshmallows, with skewers intricately placed around them.

A vendor there introduced me to the world of Chill cacao bars, which come in both dark and milk chocolate. I honestly don't know if there's anything more badass than weed s'mores. Eager to test perhaps the most creative way I've ever seen 420 chocolate used, I grabbed a stainless steel rod, poked a marshmallow with fervor and waited for it to catch on fire. After letting the mallow char for a second, I placed it on top of some dark cacao resting on a Honey Maid graham cracker.

It was the best s'more I've ever eaten. Each broken piece of chocolate was infused with 12 milligrams of THC, a perfect micro dose that won't launch you into the depths of the solar system. And the best part about Chill's cacao is that it's ethically sourced. You couldn't ask for anything sweeter.

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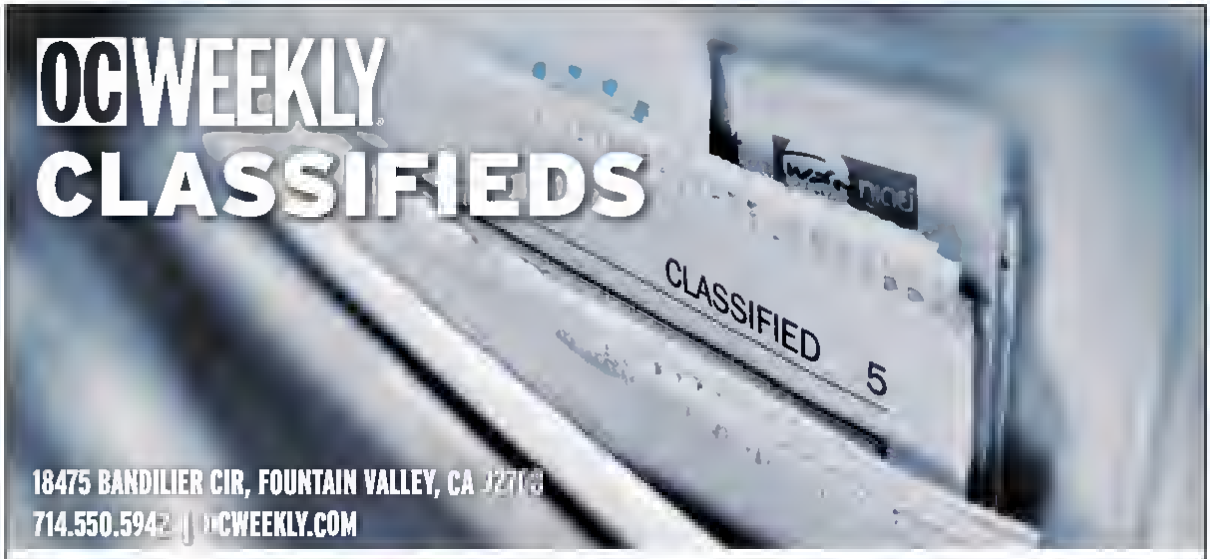

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Surveying a Master

Laguna Art Museum's 'Tony DeLap: A Retrospective' conjures up the thrills

BY LISA BLACK

"Tony DeLap: A Retrospective" begins where exhibits usually end at Laguna Art Museum, in the medium-sized gallery. It's as if curator Peter Frank needed a larger space to contain DeLap's great turning point in the early 1960s. Reminiscent of Joseph Cornell's boxes, thick assemblages under glass hang on the left wall, including *Charlie McCarthy* (1963), which features deep hues with circles cut into the layers, a few dice popping to the surface.

During the time DeLap was working on these collages, he visited a Frank Lloyd Wright house and "saw the light streaming through the perforated brick" surrounding the property. He began to create two-sided paintings of depth, not with perforations, but a series of step-downs that lead ever deeper into the works. You can see through them where the mirrored step-downs meet. On a pedestal sits the 10-inch-square *Mona Lisa* (1962), the size and thickness of the architect's bricks, with circular step-downs all in white. A black letter appears in all eight corners, spelling "Mona" on one side and "Lisa" on the other. If you get eye-level with the center of the concentric circles, you see not a hole to peep through, but rather a dot on the glass—a total surprise and much closer than anticipated.

The Oakland-born artist made only about a dozen of these transfer-letter pieces, including *Flip Flop* (1962-63), in a gleaming cobalt blue not unlike a Noxzema jar. At 22 inches high, 12 across and 4 deep, it stacks two elongated-oval step-downs on each side; a 3-D diamond appears where they meet.

Another painting/sculpture hybrid, *Zanzig* (1968) is a thick metal hexagram that sits sturdily on its bottom side. Two burgundy step-downs are set in parallel diagonals, a slant that causes the illusion that *Zanzig* is about to roll right off its pedestal.

The flawless execution of the treads into these constructions continues among the 80-some artworks in the retrospective, which is a worthy homage to the 90-year-old master. No matter the size or material DeLap has used in his career, the craftsmanship is impeccable.

His next innovation moved paintings back onto the wall, with edges that are as crucial as what is seen from the front. "I didn't want the painting to be over," DeLap told filmmaker Dale Schierholt in *Tony DeLap: A Unique Perspective*. In the documentary, DeLap's devotion to magic comes to life as he performs gasp-inducing card tricks. To explain his edge-work, he palms a deck and twists the top cards, turning the edge from straight into a curving triangle. That hyperbolic edge, particularly in wood, appears in marvelous ways in the exhibit's most thrilling space.

The museum's largest gallery is filled floor to ceiling with shaped paintings and sculptures that use all 70 feet of the room's diagonal. A platform displays small-scale sculptures that experiment with lean as well as twist. *The Great Escape* (1972) is suspended just inside the room and contains a big reveal.

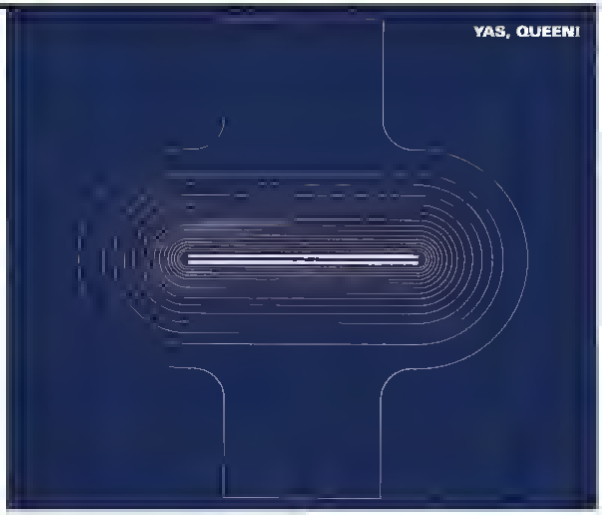
Esoterist (1990) attracted me with its vibrant purple hue and aerodynamic shape. As I moved toward it, the sweeping wood portion shape-shifted, stunned, I began to see that the top jutted into the room, then curved back and flared out like the seams in a trumpet-bottom skirt. My body jolted the moment my mind understood it had been wrong.

DeLap masterfully plays below the surface of a viewer's perception as he infuses his love of magic directly into his work. *Floating Lody II* (1970/2017) is two glass walls that stand thanks to c-clamps, over which a thick, 30-foot wood beam appears to float. For the opening of 1974's *Floating Lady* at what is now the Orange County Museum of Art, he floated an actual lady. "We hired Farrah Fawcett's double," DeLap told Christopher Michno of *Riot Material*. "She was paid by how high off the ground she was going." You can see a photo of the levitation on DeLap's website.

One of the most charmed aspects of the exhibit is that no matter where you stand in the large gallery, the works interact. Look along *Floating Lady II*'s beam and see it appear to penetrate the painting *Ectoplasm Should Not Be Too Kinky*.

Lured down from UC Davis by John Coplans, whose articles in *Artforum* brought DeLap attention well beyond California's borders, to help create UC Irvine's art department, Tony and Kathy DeLap have lived in the same Corona del Mar house since 1965. The cutting edge of West Coast artists partied at that house, right in the craw of conservative, wealthy Orange County.

The first of the smaller galleries is as elegant as a magician's top hat, with black-and-wood shaped paintings and black sculptures on the floor resembling cuddling lovers. A wall of drawings contains ideas rendered from 1962-2017 across from a space dedicated to DeLap's outdoor installations. A video by Schierholt plays near maquettes of *Floating Lody* and *The Big Wave* (1982), a commission DeLap was proud to win.



PORTRAIT OF QUEEN ZOZER II (TOP) AND *MONA LISA* COURTESY OF LAGUNA ART MUSEUM

Upstairs is not to be missed. Ladies float above Paris in one series, the artist's hand levitates a stick in another. The luscious blue screenprint *Portrait of Queen Zozer II* (1968), which appears on the cover of the retrospective's catalog, contains in lines the step-downs of the hybrids. *Queen Zozer* (1964-68) hangs nearby all in white, reproducing in three-dimensional cast fiberglass the white lines of *Portrait of Queen Zozer II*.

In the final gallery are recent hard-edged abstract paintings, which still fill DeLap with anticipation as he pulls off the tape before seeing the completed work. And finally, near the lobby door is *Fawkes* (1964), in a startling red. When you stand at the wall of drawings, you can turn your head to see *Fawkes* framed by the small gallery walls. It's another hexagon, and from the six sides, pie-shaped step-downs eventually meet at the center in a plus sign you can look through. I don't know how he does it.

Meanwhile, *Houdini* sits in the lobby, ready to exit. You can see the 6-foot hexagon in aluminum and another delightful blue as you drive south on Coast Highway. At night, the intersection's lights bounce off its metal planes, producing some lovely California light and magic.

LBLACK@OCWEEKLY.COM

"TONY DELAP: A RETROSPECTIVE" at Laguna Art Museum, 307 Cliff Dr., Laguna Beach, (949) 494-8971, lagunaartmuseum.org. Open Mon.-Tues. & Fri.-Sun., 11 a.m.-5 p.m., Thurs., 11 a.m.-8 p.m. Through May 28. $5-$7, members and children younger than 12, free.

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